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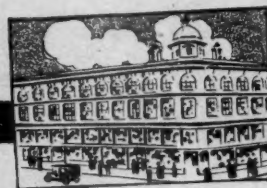
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Plate I.

ST. PETER'S STREET, ST. ALBANS, LOOKING TOWARDS THE MARKET PLACE.
From the pen-and-ink Drawing by Hanslip Fletcher.

August 1917.

SMALL HOUSES AND COTTAGES AT ST. ALBANS.—I.

Illustrated by Photographs taken by Mr. W. R. L. Lowe and others.

When Verulam stood,
Saint Albans was a wood;

But now Verulam's down,
Saint Albans is become a town.

Traditionary Rhyme.

THE pilots of the Royal Flying Corps who wing their way over the cathedral city of St. Albans obtain a view of the four main thoroughfares characteristic of its growth that is denied to those whose pursuits centre among the intimate features of the place. Perhaps in the brief moments of normal flight, when the air is still and the controls are easy, they glance down on the square tower of the Abbey Church and note the red-tiled roofs, tidy gardens, and foliage blended harmoniously into a pattern of rich tints. To the south-east they see the serried streets of Fleetville, with

had lately been confirmed under the charter of Charles I. In 1700 a pictorial plan was drawn up by John Oliver, and inserted in Chauncy's "History of Hertfordshire," showing the principal streets, the outlying villages of St. Michael's and St. Stephen's, as well as indicating the tendencies of certain of the inhabitants to build at the four extremities of the main thoroughfares away from the mediæval centre (see Fig. 2).

On page 51 of "Britannia Depicta, or Ogilby Improved," there is a map of the main road from London to Holyhead, showing St. Albans as an incident, but this is of little value



Fig. 1.—VIEW OF THE MARKET PLACE.

its crop of factories, happily separated from the historical portions of the city, and from a height bereft of some part of its monotony. Those to whom such facilities are unusual have the alternative of ascending the narrow spiral staircase of the Clock Tower, in the centre of the city, and, from the flat top, of viewing a wonderful panorama which, considering the limited elevation, has compensations. There is yet another method of laying siege to the local topography, namely, by making reference to the plans published for the guidance of our forbears. It will be argued that a study of plans has little in common with the subject under discussion, but reflection will show such procedure to be necessary if the growth of the city and the building of the houses during three centuries is to be understood in sequence.

One of the earliest of these plans was drawn up by Benjamin Hare, presumably a citizen of London, in 1634, with the object of showing the bounds of the borough, which

from a topographic standpoint; it is of interest, however, when read in conjunction with Oliver's detailed representation of the place. A large plan of St. Albans was prepared by J. Andrews and M. Wren in 1766, giving the streets and buildings in detail, and is valuable for several reasons, inasmuch as it shows the inn-yards on the south side of Holywell Hill, the opening of a new road directly south from the Market Cross, connecting by a quadrant to the old London Road, and a considerable increase in building on both sides of Fishpool Street towards St. Michael's. At this period the backs of the houses on both sides of the way in St. Peter's Street, Holywell Hill, and Fishpool Street looked over open country (see Fig. 3). In 1810 a very accurate plan was produced by E. W. Brayley, in which further alterations and improvements are discernible, such as the extension of the new road from the Market Cross to meet the old London Road some three-quarters of a mile farther south. At this period very little seems to have been

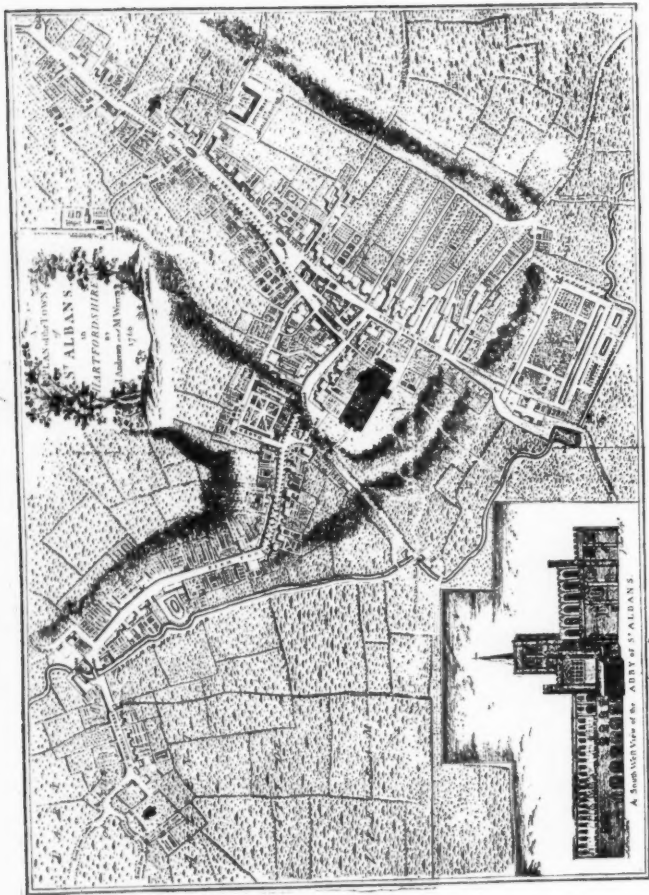


Fig. 3. MAP OF ST. ALBANS IN 1766.

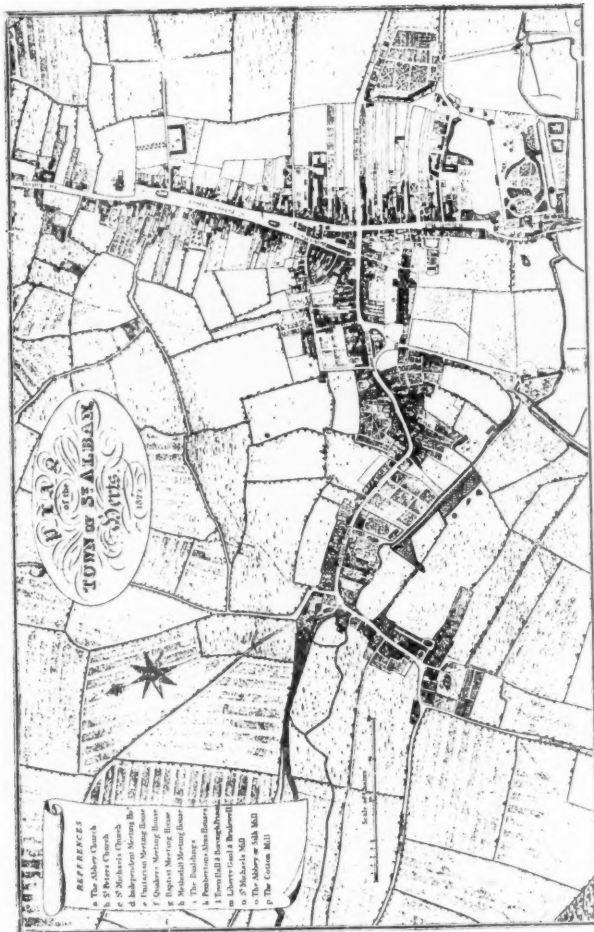


Fig. 5. MAP FROM CLUTTERBUCK'S HISTORY OF HERTFORDSHIRE, A.D. 1822.

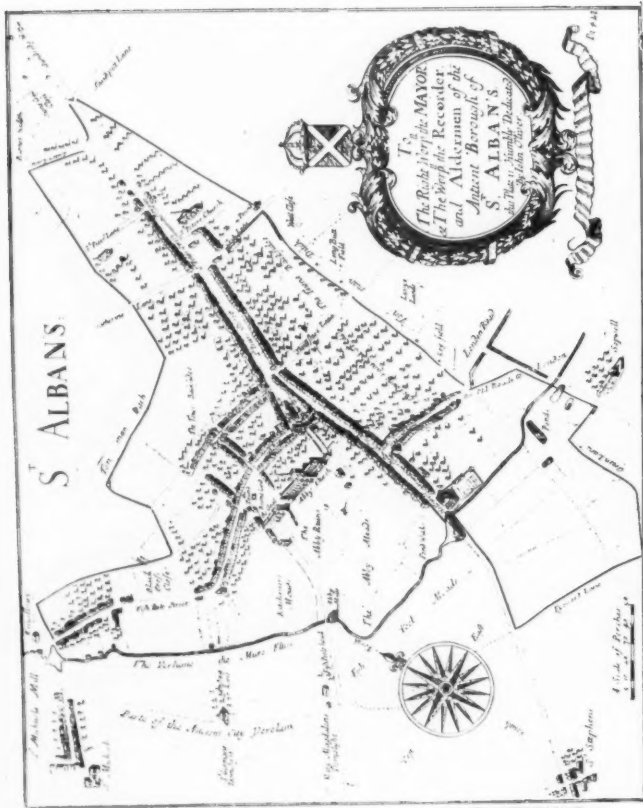


Fig. 2. MAP FROM CHAUNCY'S HISTORY OF HERTFORDSHIRE, A.D. 1700.

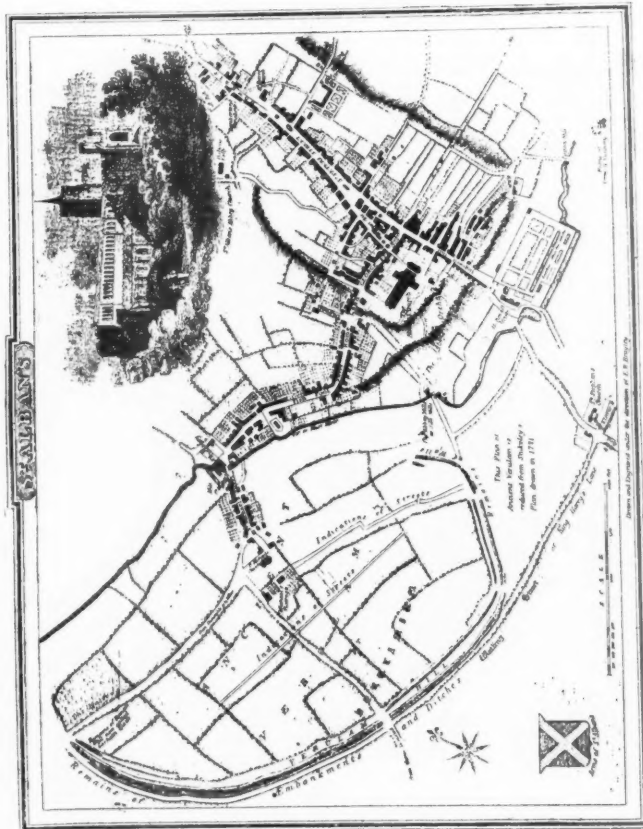


Fig. 4. MAP OF ST. ALBANS IN 1810.



Fig. 6.—ST. PETER'S STREET.

attempted in the way of building houses far from the centre of the town, although judging from the architectural character of the streets many fifteenth-century buildings were refronted in the late Georgian taste, and gardens were sacrificed to meet the demand for accommodation (see Fig. 4).

Clutterbuck's "History of Hertfordshire," published in 1822, contains a map by T. Godman; a few years later Telford effected the improvement which carried the coach road from a point above the "Red Lion," past the rear entrance of the "George," and out beyond the town through open fields to

meet the old road to Redbourn. Previously the coach and other traffic, both north and south, had run through Fishpool Street, with the exception of that from Reading to Bedford or vice versa, which traversed Holywell Hill and St. Peter's Street (see Fig. 5). This plan of 1822 does not indicate many new buildings other than a few houses along the new London Road, which possibly included the bay-windowed tap-room to the old "Peahen," which, happily, still smiles on the traffic in the new London Road.

Curiously enough, during the late seventeenth and eighteenth centuries the development of building in St. Albans was limited to the erection of stately dwell-

ings for the richer class of residents, and the refronting of mediæval buildings in Fishpool Street and St. Peter's Street for the townspeople; the shopkeepers of those days lived over their businesses. With the increase of the coaching traffic at the beginning of the nineteenth century, and the improvements to the main road by Telford, a further development took place, which resulted in an extension of the earlier architectural tradition blended with the fashions of the Regency. In fact, even as late as 1837 the vernacular style for cottage buildings in St. Albans corresponded very closely to early eighteenth-



Fig. 7.—DARROWFIELD HOUSE, ST. MICHAEL'S.



Fig. 8.—DARROWFIELD HOUSE, ST. MICHAEL'S: LATE EIGHTEENTH-CENTURY ENTRANCE DOOR.



Fig. 9.—DARROWFIELD HOUSE: THE ITALIAN GATE.

century methods, particularly in regard to the employment of outside wooden frames for sash-windows. This, however, must be referred to again when the individual buildings are considered.

At the beginning of the last century the people of St. Albans relied to a very large extent on the volume of coach traffic for their means of livelihood. Other industries, such as the breweries, the silk and cotton mills, as well as the straw-plaiting trade, afforded occupation to many of the people. From 1804 to 1820 numerous brick cottages were erected by local builders and carpenters on sites once given to gardens

to accommodate industrial workers, and various other improvements were effected in the junctioning of the streets. To this period belongs the timber addition to the Silk Mill and the distinguished Independent Meeting House in Spicer Street, which was built in 1811.

In 1810 the chief promenade for the townspeople was along the new London Road, a characteristic which has been maintained for over a century, and one explaining the development of building in a southerly direction which took place between the years 1815 and 1830. Architectural character in St. Albans during the seventeenth and eighteenth centuries



Fig. 10.—COURTYARD OF THE GEORGE INN.



Fig. 11.—BACK OF THE "WHITE HART."

reflected the taste of the whole county. Both the town and the county drew inspiration from the Metropolis, and what is peculiar in the treatment of the homely façades of the mansions in St. Peter's Street was common to the great houses of Tyttenhanger, Aldenham, Harpenden, and Redbourn. The names of the builders who wrought in those days have not been recorded, but it is known that Sir Christopher Wren's master mason, Edward Strong, built a house for himself opposite St. Peter's Church, and one externally thoroughly expressive of its day. It is also known that Vandermeulen, the Dutch Court painter, built the mansion on Romeland Hill and imported special bricks from Holland for the architectural features, such as the cornices, string-courses, and vousoirs. Earlier than this we have the beautiful house, No. 1 St. Peter's Street, which is expressive of the late Stuart period. Darrowfield House, St. Michael's, for years known as the "New House," belongs to the early part of the eighteenth century (see Figs. 7, 8, and 9). The wrought-iron gates of late seventeenth-century date were imported from Italy in the middle of the last century, and the entrance doorway was added at a date corresponding with the erection of the mansion at Gorhambury by Sir Robert Taylor, about 1780. To this period belongs the fine stock-brick house on Holywell Hill, in which the hand of Sir Robert Taylor can also be traced. The larger houses of St. Albans, including the above-mentioned houses on Romeland Hill and Holywell Hill, formed the subject of a previous article (see *THE ARCHITECTURAL REVIEW*, August 1912), and were fully illustrated; therefore it has been thought proper to eliminate them from the present discussion.

The view of the Market Place at St. Albans (see Fig. 1) shows to what extent the eighteenth-century refronting altered the character of the mediæval houses; and reference to the view of the north side of St. Peter's Street shows how the same process was continued from 1700 to 1820 (see Fig. 6). A typical house-front of the late seventeenth-century period is given in Fig. 12. The aspect of the courtyards of two important coaching inns can be judged from Figs. 10 and 11. The first is a view of the "George," and the second shows the back of the "White Hart" on Holywell Hill.



Fig. 12.—TYPICAL SEVENTEENTH-CENTURY HOUSE FRONT.

Turning from the centre of the town to the outskirts in search of cottage buildings, we encounter Fishpool Street, which, viewed from its lower extremity, presents one of the finest examples of picturesque formality in the kingdom (see Fig. 13). In the main, these cottages are the original sixteenth and seventeenth century and earlier structures, with eighteenth-century fronts added to bring them up to date.

Mr. Hanslip Fletcher's delightful pen-and-ink drawing, which forms the frontispiece to this issue, has another interest beside that of draughtsmanship, for it happens to include, on the right, the fine Stuart period house to which reference has already been made, and which, we are pained to learn, is threatened with demolition. The excuse for this projected act of vandalism is that it will enable a modern "improvement" of some sort or another to be effected. We sincerely hope that strong protest will be made against the destruction of this house, which is a precious relic of a period of which examples are by no means numerous. In the breadth of treatment displayed in its design clear evidence is discernible, as a writer has said, "of the fine style which was subsequently developed. The projecting balcony over the central doorway is one of the earliest of its kind, and the number of the quarries in the heavily sashed windows serves as an index to the period of its erection."

(To be concluded.)



Fig. 13.—FISHPOOL STREET.

THE ROYAL EXCHANGE, LONDON.—I. THE FIRST BUILDING.

By ARTHUR STRATTON, F.R.I.B.A.

A CITY without an Exchange lacks a centre: it is like a wheel without a hub. In times not remote the Exchange was the recognized place of assembly for all merchants, where day by day they met to transact their business. It thus played a large part in the communal life of a city, and the extent and architectural character of the Exchange were in some measure an indication of the commercial enterprise and prosperity of the citizens. Yet London, in spite of the position it occupied amongst the great trading centres of Western Europe, boasted no building set apart exclusively to the uses of an Exchange till the reign of Elizabeth. Many Continental cities with which the merchants of London were at that time carrying on an extensive trade possessed their "Burse," but London characteristically bemoaned the need of a meeting-place, while putting up year after year with the inconvenience of having to do without one.

Stow, writing about 1570, records this state of affairs in the following passage in his "Annales": "The City of London beeing of very late yeares much increased in people and generall traffique with all Christian nations: so as at this time not onely the native Merchants and the retailers and shop-keepers were multiplied and encreased both in wealth and number, but also the City was wonderously replenished with great store of Merchants, strangers from many forraine nations . . . whose confluence in London was now growne to an unknowne greatnesse in respect of former ages, all which Merchants and trades-men, as well English as strangers, for their generall making of bargaines, Contracts and commerce did usually meete twice every day in Lombard Streete; but forasmuch as their meetings were then unpleasant, and troublesome by reason of walking and talking in an open narrowe streete . . . being there constrained either to endure all extremities of weather, or else to shelter themselves in shoppes, for redresse whereof, upon good advice, the Citizens of London bought at divers times, houses and many small Tenements in Cornehill, and pulled them downe and made the ground faire and plaine to build upon, and then the Citie gave that ground unto sir Thomas Gresham, to the end hee should build a Burse or faire place for the assembly of Merchants, like to that of Antwerpe."*

Thus it was from Antwerp that the model of London's first Exchange was obtained, and it was through the spirited action of an individual merchant, as distinct from that of the Corporation, that the project was set on foot. It is to Sir Thomas Gresham that credit must be given for initiating the scheme that was eventually carried out. Although his father, Sir Richard, had previously contemplated the erection of an Exchange, nothing had resulted from his endeavours, because the site he favoured did not commend itself to the merchants, who urged that their meeting-place should not be far removed from Lombard Street. Sir Thomas, intent on his project and desirous of facilitating commercial relations with foreign cities, received every encouragement from his agent in Antwerp—in fact, this agent, Sir Richard Clough, spurred him on by correspondence, reminding him that in spite of the wealth of London the merchants there "must be contented to stand and walk in the rain, more like pedlars than merchants." "In this country," he proceeds, "and in all others,

there is no kind of people that have occasion to meet, but ye have a place fit for that purpose. Indeed, and if your business were done, and that I might have the leisure to go about it . . . I would not doubt, but to make so fair a Burse in London, as the great Burse is in Antwerp, without soliciting of any man more than he shall be disposed to give." This letter was written in 1561, and eventually Sir Thomas made the offer to the Corporation of erecting at his own expense a convenient building if a suitable site were provided for him. On 4 January 1564 Gresham's proposition was laid before the Court of Aldermen by his servant, Sir Anthony Strynger, and thankfully acceded to by them.* The City accordingly purchased about eighty houses which composed two alleys leading out of Cornhill into Threadneedle Street, cleared the site, and made it ready for the ceremony of laying the first stones on 7 June 1566.

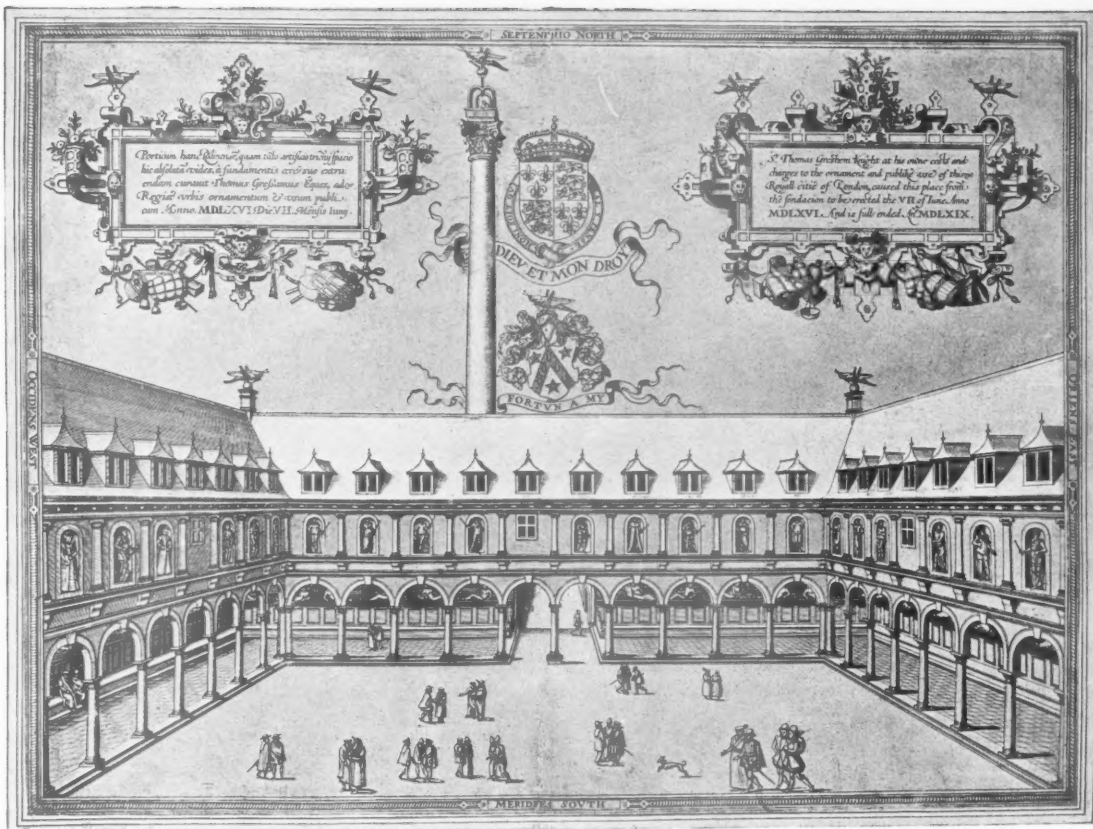
Such a building being an innovation in this country, precedent for its plan and design was necessarily sought on the Continent, and naturally in a city with which many London merchants, and Gresham in particular, were familiar. The commerce of Antwerp had been gradually increasing during the fourteenth and fifteenth centuries, and when the quarrel between the people of Bruges and the Archduke Maximilian induced that ruler to blockade Sluys, the trade of the hitherto flourishing city of Bruges began appreciably to decline and that of Antwerp to increase. In the sixteenth century, Antwerp was the chief emporium of European commerce, and English merchants were much in evidence there. The Bourse there had been rebuilt in 1531, and, as seen in the bird's-eye view reproduced on Plate II, it consisted of a two-storied building surrounding a large open courtyard; the lower story provided a covered ambulatory with an arcade of trefoil-shaped arches on the courtyard side carried on sixty-two slender columns of *pierre bleue* variously carved. A tower containing a clock and bells rose to a considerable height on one side, and the picturesque character of the whole accorded admirably with the prevailing note of the Flemish city. That the plan disposition should have been followed closely by the builder of the London Exchange is not to be wondered at, but that the resemblance should have been maintained in the superstructure is evidence of the strong influence that the arts of the Low Countries were exerting upon the architecture of England during the latter part of the sixteenth century. Not only were the main lines of Gresham's building obviously inspired by this model at Antwerp, but workmen as well as materials were imported, and even the architect seems to have been a native of Antwerp. It is recorded of Henri de Pas or Paschen, a rival of Corneille de Vrindt, that in 1566 he gave the plan "de la Bourse des Marchands à Londres, construite de marbre de Rans en Hainault," followed two years later by the design of the Hôtel des Villes Hanséatiques at Antwerp.† That marble was used for the columns supporting the arcades round the courtyard is confirmed by the following extract from a description of the Exchange by an observant contemporary, who wrote: "The form of the building is quadrate, with walks round the mayne building

* J. W. Burgon, "Life and Times of Sir Thomas Gresham," 1839.

† "Memoires sur les Sculpteurs et Architectes des Pays-Bas," by Philippe Baert, in the Commission Royal d'Histoire. Recueil des Bulletins, Bruxelles, 1848.

* "Annales, or a generall Chronicle of England." Begun by John Stow, continued by E. Howes. 1631.





VIEW IN THE COURTYARD OF GRESHAM'S ROYAL EXCHANGE IN 1566.

From an Engraving by Francis Hogenburg, in the British Museum.

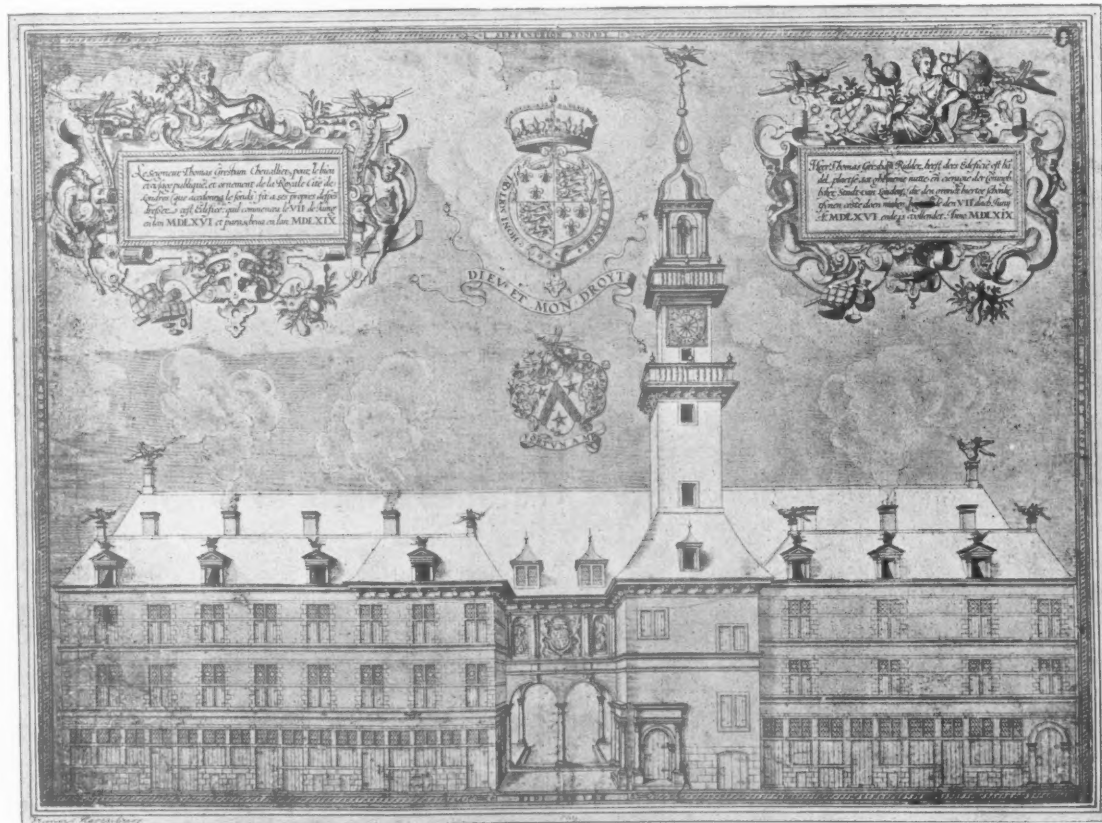


Plate III.

EXTERIOR VIEW OF GRESHAM'S ROYAL EXCHANGE IN 1569.

From an Engraving by Francis Hogenburg, in the British Museum.

August 1917

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supported with pillars of marble."* The importation of building materials seems, however, to have been carried a good deal further than this, and Holinshed commented on this practice, seeing that most materials were procurable in the British Isles. "Slate of sundrie colours," he wrote, "is everie where in manner to be had, as is the flinte and chalke, the shalder and the peble. Howbeit from all this wee must fetch them still from farre, as did the Hull men their stones out of Iseland, wherewith they paved their towne for want of the like in England: or as Sir Thomas Gresham did, when he bought the stones in Flanders, wherewith he paved the Burse. But as he will answer peradventure, that he bargained for the whole mould and substance of his workmanship in Flanders; so the Hullanders or Hull men will saie, how that stocke fish is light loding, and therefore they did balasse their vessels with these Iseland stones, to keep them from turning over in their so tedious a voiage."† There was much correspondence between Clough, who remained in Antwerp, and Sir Thomas; in one of his letters he refers to "beying glad that you do so well lyke Henryke and that your works go so well forwards." This Henryke, whose other name does not occur, was doubtless a master-craftsman who journeyed between London and Antwerp for the purpose of securing materials and workmen. What Holinshed meant exactly by "the whole mould and substance of his workmanship" is not clear, as the building was for the most part constructed of brick with stone dressings. Timber construction, with which the native craftsmen were perfectly familiar, also entered into it, and Gresham in a letter speaks of his house at Ringshall (near Batisford, Suffolk), where "I make all my provision for any timber for the Bourse."

A comparison of contemporary engravings, such as those

reproduced on Plate III, reveals the similarity between Gresham's Exchange and the Burse at Antwerp, especially in the treatment of roofs and the design of the tower. The grasshoppers seen on the top of finials, dormers, tower, and column, doubtless owe something to the zeal of the engraver in introducing the Gresham crest wherever there was an opportunity to do so, but it is certain that a large lead or copper-gilt vane in the form of a grasshopper—suggested by the fanciful vanes so much favoured in the Low Countries—was set up at the summit of the tower, even if one did not crown every ridge. Making allowances for the predilections of the engraver, the building appears to have been restrained in character and free from the meaningless ornament which disfigures so much work of Elizabethan times; in fact, the courtyard must have been quite impressive. The detached column before the north entrance does not appear in other engravings of London, which is remarkable, if it was ever built, as from its evident size it would have been a conspicuous object from all sides.

Although foreign craftsmen appear to have been engaged on much of the work, there was at least one English sculptor of note employed, for Nicholas Stone carved some of the statues of English sovereigns which filled the niches above the arcading. It was whilst Stone was working here that Hendrick van Keyser, architect and sculptor to the City of Amsterdam, was sent to London to study the Exchange, with a view to the preparation of the design for a Bourse at the rapidly rising port of Amsterdam. It thus came about that, in its turn, Gresham's Exchange influenced the design of that at Amsterdam, built between 1608 and 1613; and it would be difficult to cite more direct instances of the influence of one civic building upon another than are afforded by these three Exchanges, none of which has survived.*

* John Norden, "Speculum Britanniae," 1593.

† Holinshed, Harrison, and others, "Chronicles of England," 1589.

* The new Exchange at Amsterdam was begun in 1844.



VIEW IN THE COURTYARD OF GRESHAM'S ROYAL EXCHANGE IN THE MIDDLE OF THE SEVENTEENTH CENTURY.

From an Engraving by Wenceslaus Hollar.

London's Exchange—which must not be confused with “Britain's Bourse,” erected on the site of Exeter 'Change in the Strand and completed by 1608—was opened with much ceremony by Queen Elizabeth on 23 January 1570. So impressed was the Queen that “after that she had viewed every part therof above the ground, especially the Pawne,* which was richlie furnished with all sortes of the finest wares in the city; she caused the same Bourse, by an Herald and a Trumpet, to be proclaymed the ‘Royal Exchange,’ and so to be called thenceforth, and not otherwise.” That this act of the Queen in recognizing the enterprise of Sir Thomas Gresham, no less than the splendour of the building, the wealth of merchandise, and the assemblage of merchants from different parts of the world, appealed to the imagination of poets and writers is evident from the frequency with which they made reference to it, and the grandiloquent language in which they eulogized it. The following extract from Heywood's remarkable play points to the burst of civic pride which acclaimed the building long after its inauguration: †

2 Lord. We are gazing here on M. Greshams worke.

Ramsie. I think you have not seen a goodlier Frame.

2 Lord. Not in my life, yet I have been in Venice,
In the Realto there called S. Markes,
’Tis but a bable if compar’d to this.
The nearest that which most resembles this,
Is the great Bourse in Anwerpe, yet not comparable
Either in height or widnesse: the faire Sellarage,
Or goodly Shoppes above. O my Lord Major,
This Gresham hath much grac’t your Cittie London,
His fame will long out-live him.

Time has proved that this prophecy was not unwarranted, and there is no more familiar name to this day in the City of London than Gresham's, although long ago it was urged that, whilst he conferred a blessing upon the City, he was not unmindful of the benefits that would inevitably accrue to his estate from the successful completion of a sound business transaction.

Gresham died in 1579, and by will left the Royal Exchange,

* The pawne was the upper covered walk on the south side of the Exchange, which was appropriated to shops. References to the “pawnes above the Exchange” are frequent.

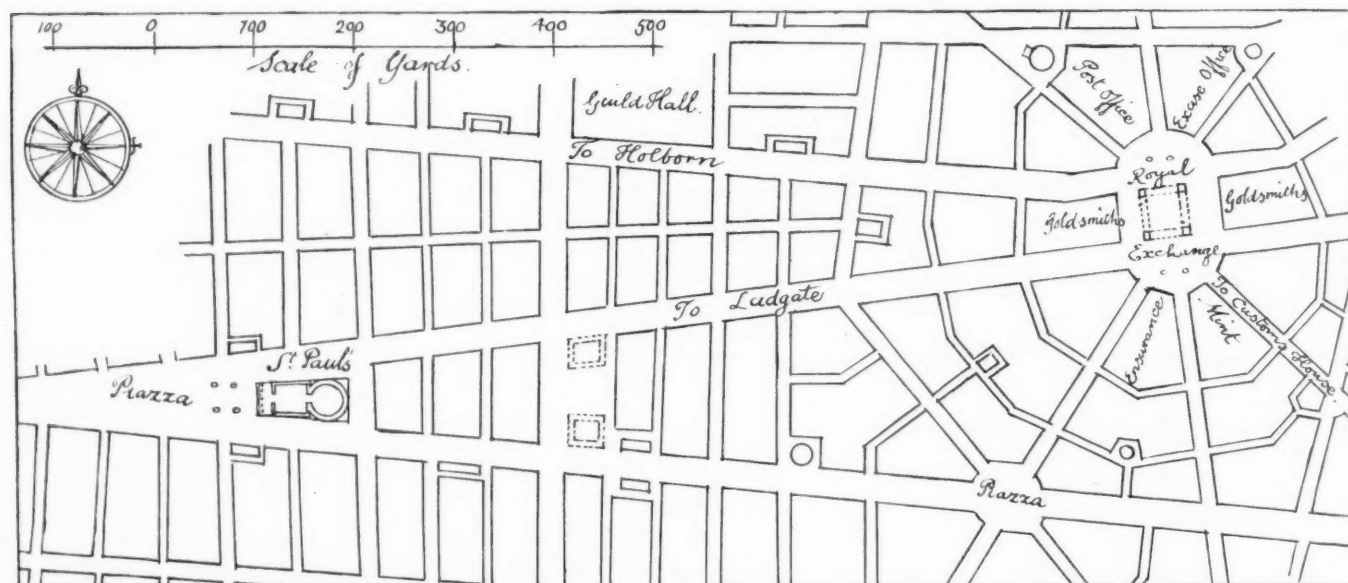
† Thomas Heywood. The second part of “If you know not me, you know nobodie. With the building of the Royal Exchange.” 1606.

after the decease of his wife, jointly for ever to the Corporation of London and the Mercers Company upon trust, providing amongst other conditions that the citizens, out of their moiety, should appoint seven lecturers to read lectures on astronomy, geometry, and music, amongst other subjects, at his mansion house in Bishopsgate Street, afterwards known as Gresham College. Amongst the distinguished roll of lecturers occur the names of Sir Christopher Wren and Dr. Robert Hooke, together with others who figure amongst the founders of the Royal Society.

The Exchange in those days was something more than a dull place of business: it vied with the Custom-house for picturesque associations—it was a fashionable meeting-place as well as shopping centre. “Here are usually more Coaches attendant than at Church-doors,” wrote Donald Lupton in 1632, and he added: “It is a great House full of goods; though it be almost in the middle of the City, yet it stands by the Sea. The merchants should keepe their wives from visiting the upper Roomes too often, least they tire their purses by attyring themselves.” In Hollar's view of the courtyard (page 27) the picturesque costumes of the foreign merchants can be seen. Particular positions in the “merchants' area” and beneath the arcades were allotted to the different countries; but there was no need to label these “walks,” for the merchants of Amsterdam, Paris, Venice, and other cities were readily distinguishable by their dress. Mingling with the more sedate men of business might be seen—

... the new-come traveller,
With his disguised coat and ringed ear,
Tramping the Bourse's marble twice a day.

Topographers and travellers one after another sang the praises of the Royal Exchange. Even Evelyn thought the Paris Bourse in 1644 “nothing so stately as ours at London, no more than the place where they walk below, being only a low vault”; while a year later he found that of Venice “a place like ours, frequented by merchants, but nothing so magnificent.” It is clear, nevertheless, from the various presentments in the Cornhill-Ward Inquest-book that the building cannot have been any too well constructed. In 1580 there is an entry: “The Royal Exchange presented, for that it is dangerous for those wch walk under, pt beinge broken and like to fall



THE ROYAL EXCHANGE ON WREN'S PLAN FOR REBUILDING LONDON.

H. Hulsbergh Sculp. 1724.

downe," and references to the building being "cracked and dangerously decayed" occur in 1598. But the fire of 1666 removed any cause for anxiety that may have persisted on this account by demolishing it beyond all hope of repair. In the words of Pepys, "the Exchange is a sad sight, nothing standing there of all the statues or pillars but Sir Thomas Gresham's picture in the corner." The erection of an entirely new Exchange was inevitable, and during its construction the merchants were temporarily accommodated at Gresham College. Wren, in his plan for rebuilding the City, accepted the original site; but whereas Gresham's building had been hemmed in on two sides by the adjoining houses and on the other two sides by narrow streets, he realized that a building of such civic importance should occupy a commanding position.

He made it the focal point in the lay-out of his principal streets, one from St. Paul's and Ludgate leading to the south front, and another from Holborn over the Fleet Canal to Newgate and thence straight to the north front, while on the south side a wide street is shown leading direct to London Bridge with diagonal streets to the Custom-house and Dowgate (see plan on opposite page).

From the "Parentalia" it is evident that he intended the Exchange "to stand free in the Middle of a Piazza, and be, as it were, the Nave or Center of the Town, from whence the 60 Feet Streets as so many Rays, should proceed to all principal Parts of the City: the Building to be contriv'd after the Forum of the Roman Forum, with double Porticos."

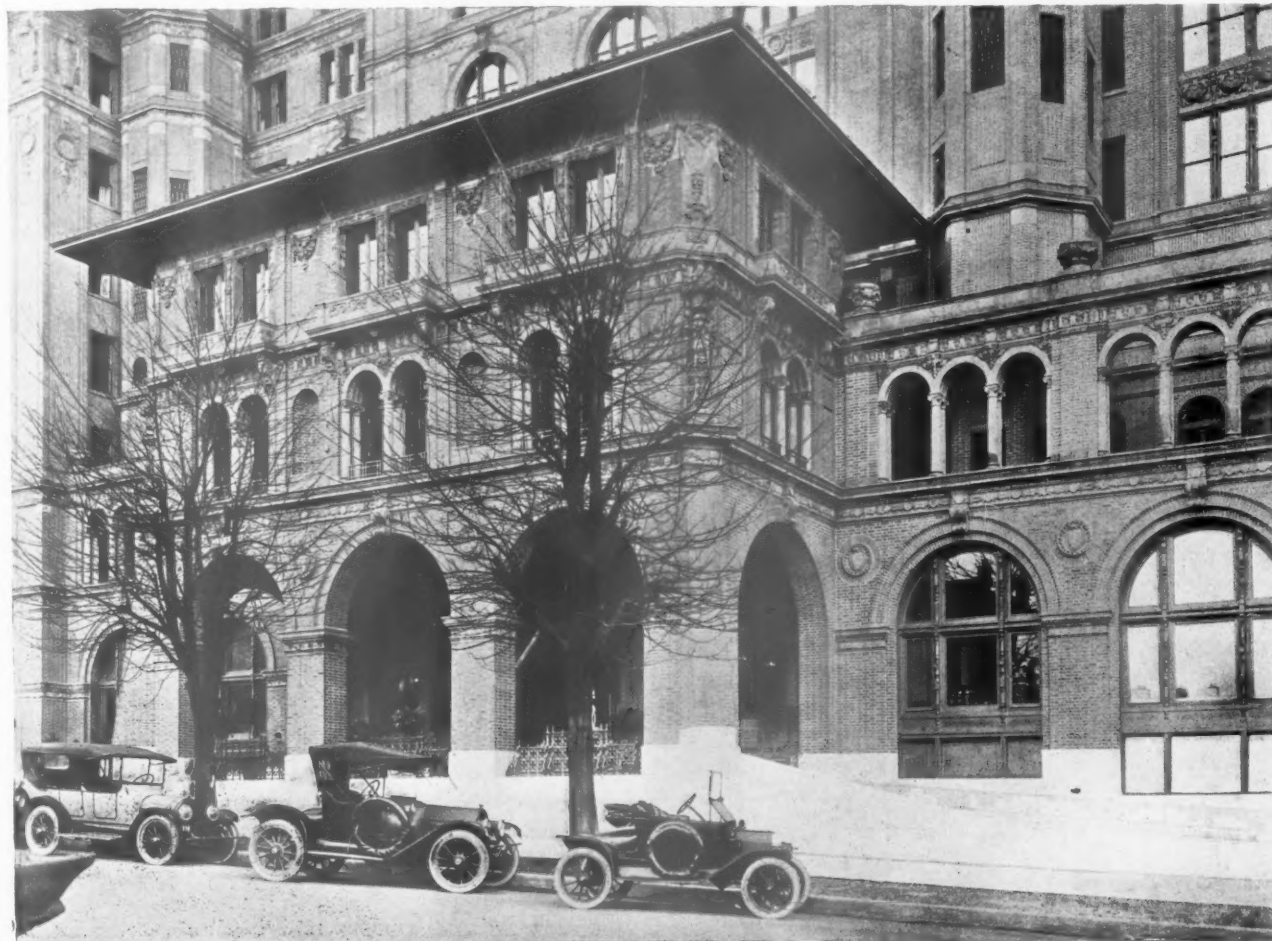
(To be concluded.)

THE NEW C.P.R. HOTEL, VANCOUVER.

THE Hotel Vancouver is a building which forms a link in the chain of about twenty large hotels, extending between the Atlantic and Pacific Oceans, owned and operated by the Canadian Pacific Railway Company.

The Canadian Pacific is a nation-building corporation, with a scope of operations much broader than that of a usual railway company. Second only to the Canadian Government in its land holdings in Canada, owning also great fleets of steamships on both the Atlantic and Pacific Oceans, and in the coastal transport, it provides the most rapid, comfortable, and luxuri-

ous travel between Europe and Asia, via the "Trans-Atlantic, Trans-Canada, and Trans-Pacific Route." It not only provides transportation and operates hotels, but does work of colonization, land settlement, and development on an unparalleled scale. It possesses the greatest irrigation system in the world. The C.P.R. irrigated lands in the dry belt of Alberta alone are greater in area than all the irrigated tracts in the United States taken together. It has developed districts as large as some of the American States, whole cities and such budding towns as Bassano. It sells lands for farming purposes that require no



VIEW OF CARRIAGE PORCH, GEORGIA STREET.

fertilizer, at prices that are less than the annual cost of nitrates per unit area on neighbouring lands on the American side of the boundary line—which helps to explain how it happens that, before America's entry into the war, five thousand Americans were with the "Canadian" troops for overseas service.

Vancouver is the terminal city of the railway and the principal port on the Pacific of the C.P.R., and therefore is a point at which travellers to and from the Orient and Australasia transfer between train and ship. It is the metropolis of the Province of British Columbia, the market city of the great fruit-raising areas in its valleys, and the centre of the richest mining and timber lands in the world. Copper, iron, gold, silver, zinc, and other metals, also coal, are mined extensively in this vicinity. Large oil centres, enormous pulp and paper works; cedar, Douglas fir and maple lumbering; ship-building; canning, and catching the great drives of salmon in the inlets, bays, and rivers around the two peninsulas on which the city is built, are the large staple industries on which the permanence of the city is founded. Six other railway companies are now building lines into Vancouver, and two are erecting large terminal stations; but it was the C.P.R. that built the city.

The country around and about Vancouver is "the paradise of the man with rod or gun." Moose, caribou, wapiti, bear, mountain sheep and goats are found in abundance; timber wolves and mountain lions are shot from time to time, and small game, fur-bearing animals and birds, in great variety, are here in apparently inexhaustible quantity.

The climate along the coast compares favourably with that of the Mediterranean coast of France in winter, or the Italian lakes in summer.

To the sightseer, the landscape offers wonderful charm. The peninsulas forming Vancouver rise in gentle slopes to a couple of hundred feet above sea level. Beyond Burrard Inlet to the north and the Fraser River to the south, rises a horse-shoe-form range of high mountains on a radius of perhaps twenty miles. Those to the north are but four or five miles distant, while Mount Baker, visible from the high places, rises more than twelve thousand feet, like a vast pile of snow in the sunlight, nearly forty miles to the south—a wonderful spectacle.

Of the city proper, its well-paved and well-lighted streets place it in a class by itself in Canada. The populace, though



THE NEW C.P.R. HOTEL, VANCOUVER.

Francis S. Swales, Architect.

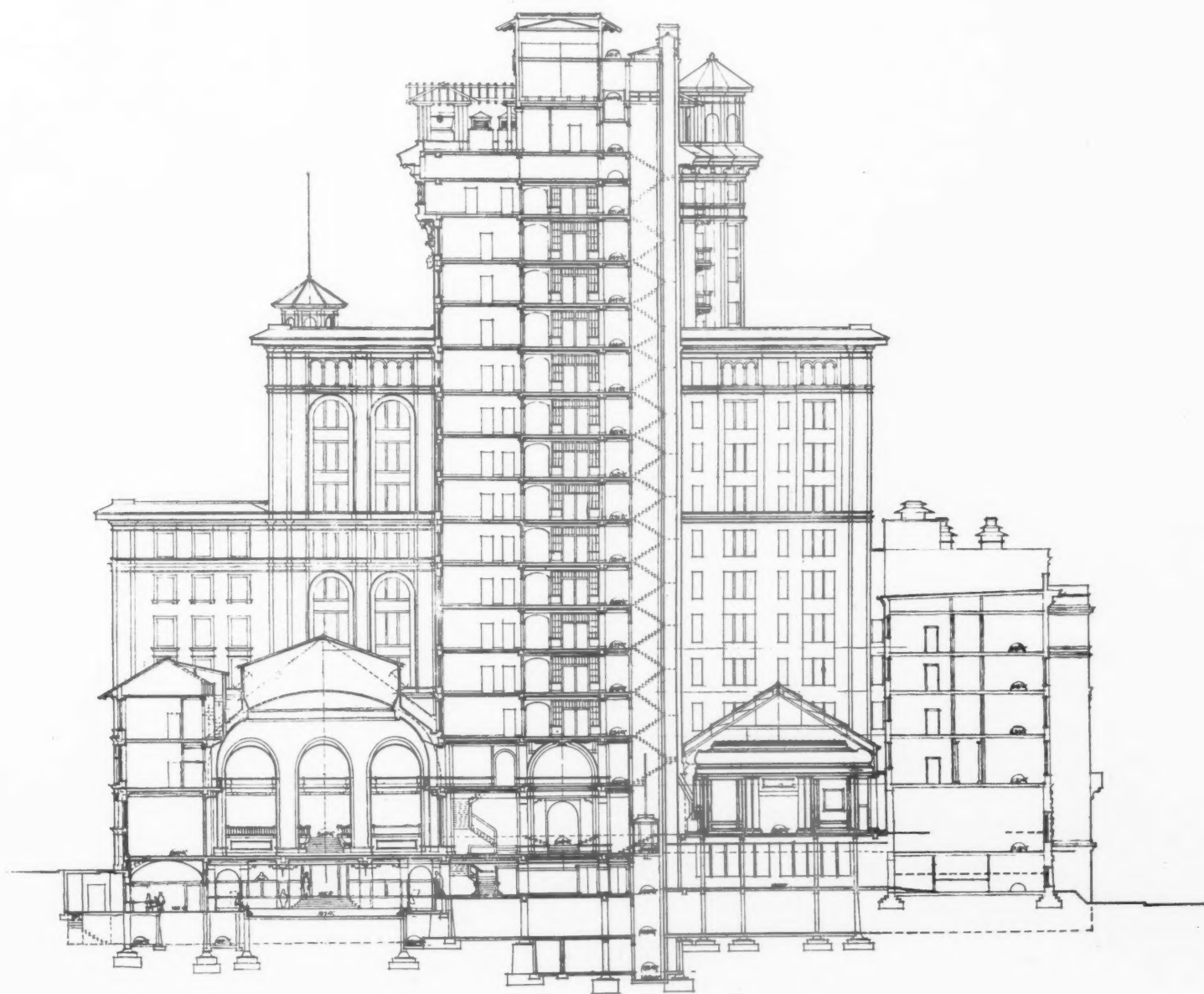
fairly cosmopolitan, is well mixed with picturesque types, pioneer in instinct and development.

Architecture, painting, sculpture, music, are regarded curiously rather than with any sincere interest; the arts, far as they have progressed, cannot be said to flourish here more than in any other part of Canada. Europeans, Americans from the Eastern States, and "globe-trotters" inquire about such things, and they, therefore, are "commercial assets."

Thirty years ago the "city" was wiped out by a fire which doubtless did more good than harm by causing some thought to be turned to fire risks when rebuilding, where wooden structures are the rule. About that time the Canadian Pacific Railway built the first hotel at the corner of Granville and Georgia Streets; a few years later an extension was built on the adjoining property on Granville Street. About ten years ago a "new" five-story building was erected on the other property adjoining the original building at the corner of Georgia and Howe Streets, and a plan for the ultimate extension of the design around the whole perimeter of the lot was made. The buildings erected were of brick walls, but the interior construction was of wood. The scheme of extensions

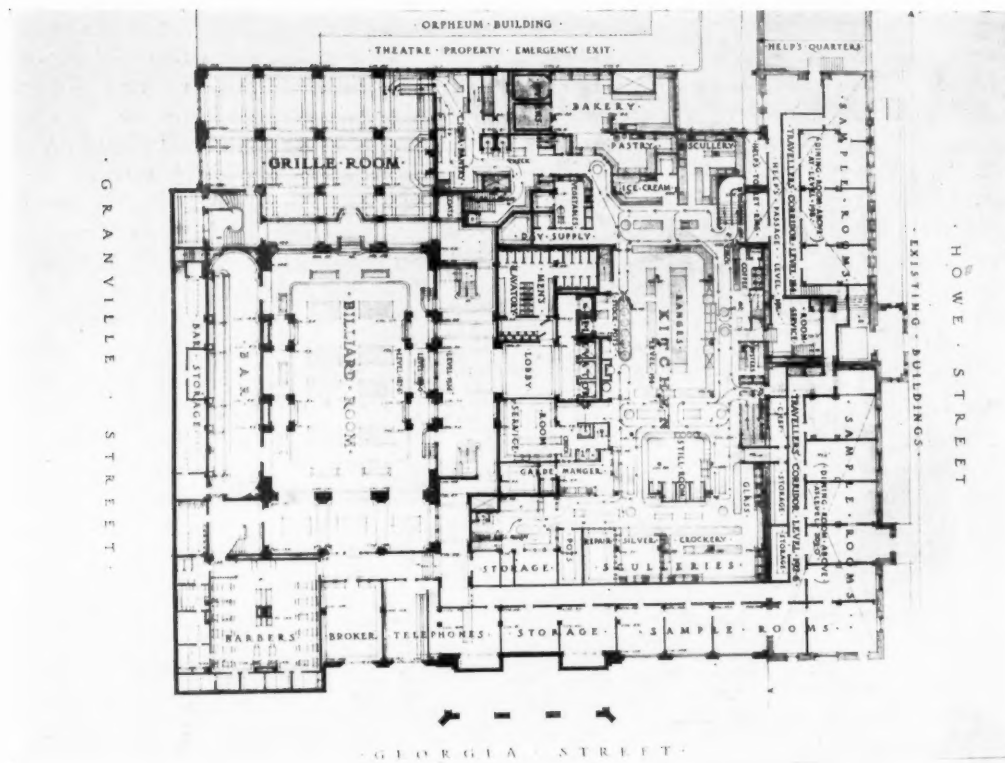
was abandoned. Six years ago the official architect for the Canadian Pacific Railway designed an extension along Howe Street to the building at the corner. It followed the same general architectural treatment, but was built of fire-resisting reinforced concrete construction. It was built one story higher than the older building, and the top story is of bright green glazed terra-cotta. The lower stories of both buildings are of yellowish-brown brick, with "chocolate" terra-cotta "trimmings." These two buildings were required to remain and be incorporated with the new buildings in a programme of operations which began in the early part of 1911 and ended in July 1916.

The site is on sloping land at the top of a low hill, which forms the highest ground in the business section of the city. The available portions of the site measure 224 ft. on Granville Street and 216 ft. on Georgia Street. The floor levels of the two buildings that were to remain; the construction of the wing which had just been completed; the necessity of keeping all the old buildings in operation during the new construction; the existence of the old power house and kitchens in the court behind the Howe Street wings; the only

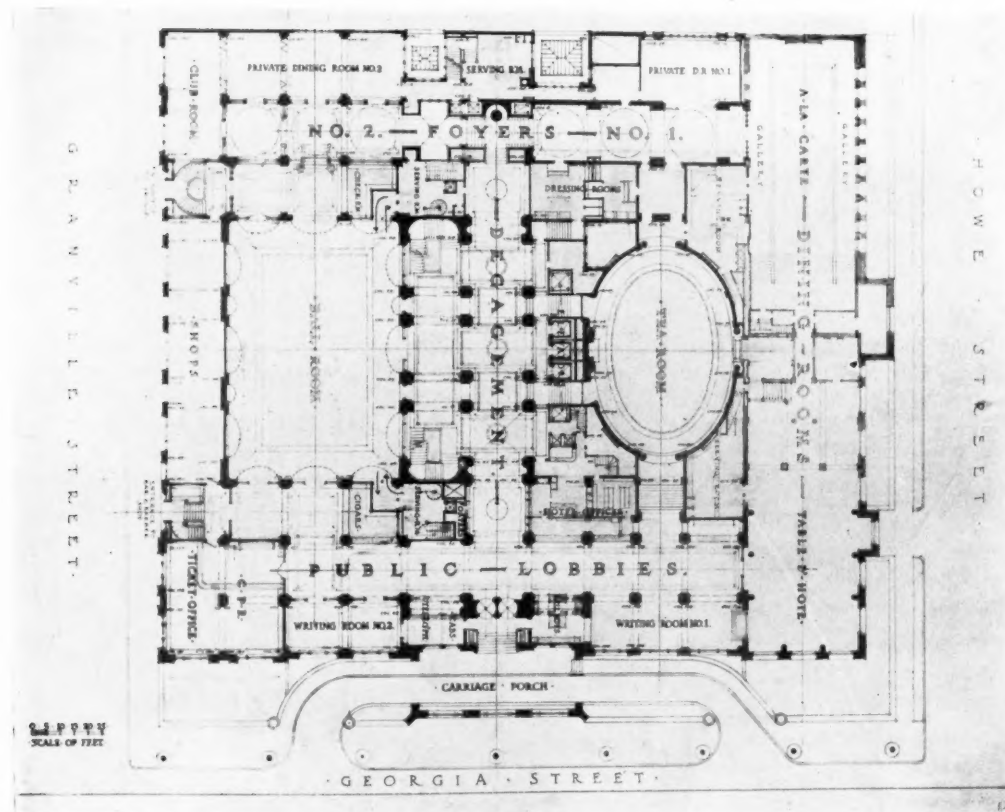


CROSS SECTION THROUGH CENTRE OF BUILDING.

THE NEW C.P.R. HOTEL, VANCOUVER.



PLAN OF LOWER GROUND FLOOR.

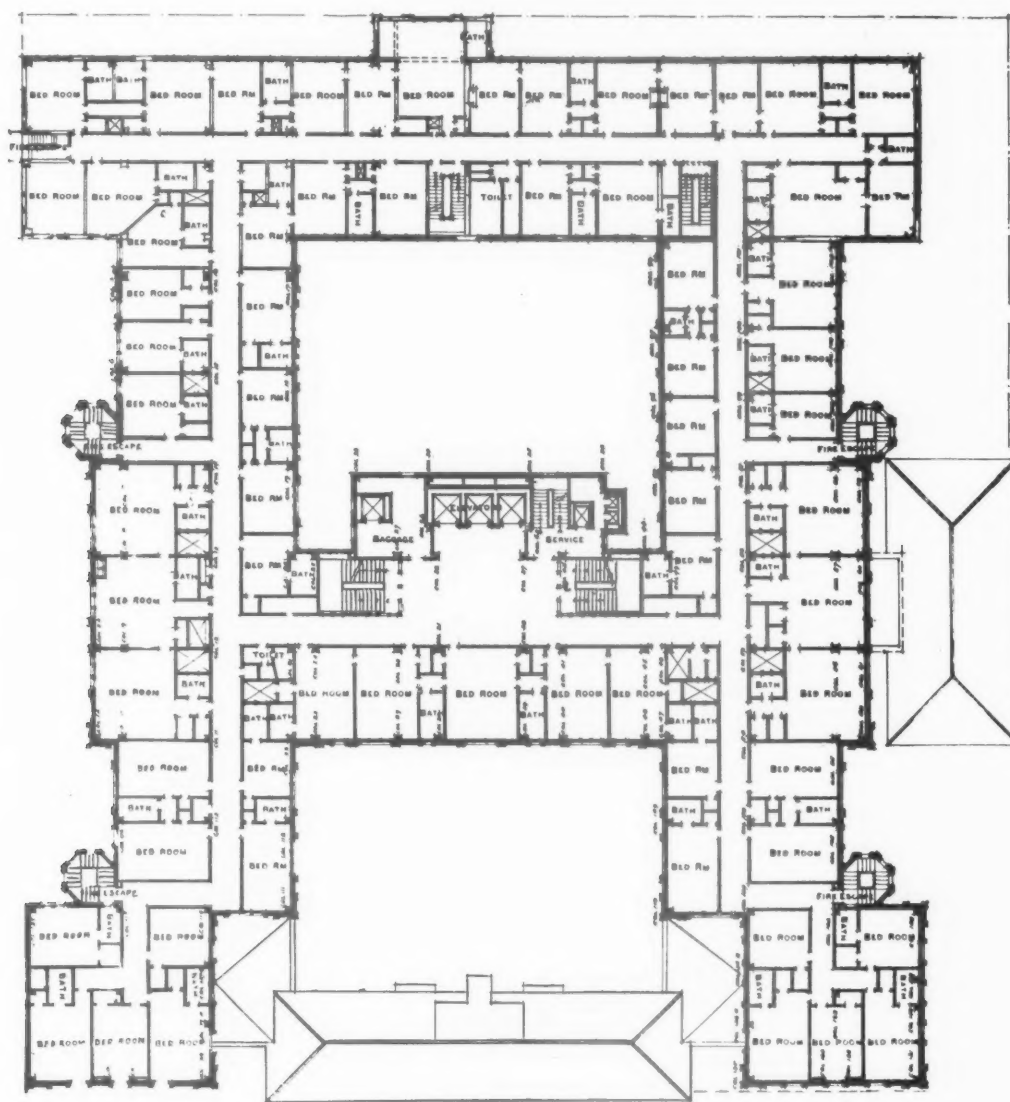


PLAN OF MAIN GROUND FLOOR.

available access for delivery carts to basements at the southern side; the adjoining theatre and apartment houses, whose light and power supply is acquired from the hotel plant; a few fixed and many constantly changing ideas on the part of the head of the Company's hotel system; and the existence of a building by-law in process of revision—were the principal general conditions to which the planning was required to conform. The building laws allow 120 ft. of height for the main area of any site, subject to conditions of light areas and number of stairs and fire escapes. On sites of 15,000 square feet or more one-third of the area may be extended to the height of 200 ft. It was ascertained that the walls and foundations of

Georgia Street front and about fifty feet on the Granville front. The cross wing of the H was carried to the height limit prescribed by the by-laws. The fire escapes were arranged, to avoid the usual unsightly iron devices, within towers so placed as to do the least damage to light to guestrooms and leave the maximum floor space available for room purposes. This plan was convenient for building operations, as the central block could be erected, leaving the old buildings intact until the main new portion was ready for guests.

The existence of a three-story arched window motif with a one-story frieze above in the Howe Street wings suggested its adoption for the body of the new buildings. It does away



PLAN OF TYPICAL BEDROOM FLOORS.

the existing building at the corner of Howe Street could be carried two stories higher, which was taken into account as a possible contingency. The two pavilions facing Granville Street were therefore designed to reach the same height, and the face of the corner pavilion was kept to the same plane on Georgia Street as that on the existing building. With the object of securing additional light and air, also the maximum number of outside rooms with the least possible disturbance from all disagreeable street noises, the main body of the new building, above the ground story, was designed on an H plan, set back from the building face of substructure, 20 ft. on the

with the honeycomb monotony that would otherwise result with a building of such large masses, and it provides a means of supplying nearly all the bedrooms with a triple window. The frieze story repeated between the three-story motif accentuates the scale and provides a vehicle to carry horizontal lines around the building at convenient levels for the general architectural effect. The arcade at the second story was introduced to increase the depth of, and give continuity to, the base, which constitutes a kind of socket from which the main masses of the building rise. The corner pilasters of the highest portion of buildings cover the panels of wind-bracing

in the structural steel frame, and are repeated on the lower wings to unify the effect of vertical ties. The projecting top story cantilevered over the tops of columns reduces bending stresses in the columns and permits a lighter treatment of the cornice proper than would otherwise be required, which also assisted in reaching a balance of scale as between the different masses of the whole structure. The above reasoning determined the general plan and exterior composition.

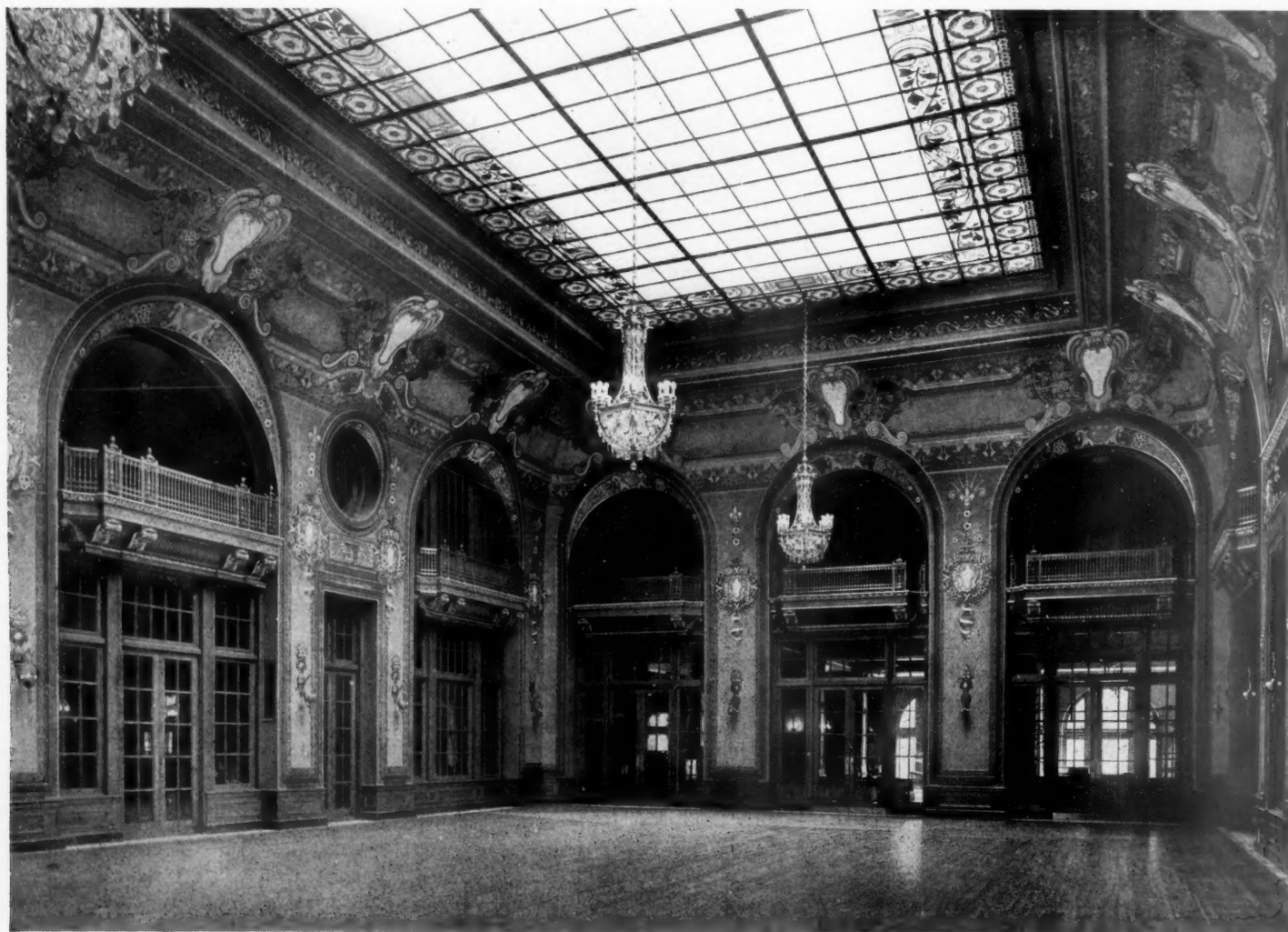
The location and levels of existing dining-rooms in the Howe Street wing determined those of the new kitchen, private dining-rooms, and grillroom, and of the tearoom in the western court. All that portion of the building east of the *dégagement*, containing the ballroom, with billiard-room below, grill, bar, etc., followed as an extension to the main high structure, which was required to be built and practically completed before the extension could be begun.

The grillroom is approximately level with the kitchen, and the kitchen is 4 ft. below the level of the main existing dining-room. The table d'hôte dining-room is 9 ft. above the kitchen, as is also the ballroom or banquet-hall. Wide stairs, partitioned on the centre to prevent collisions between waiters moving in opposite directions, with easy rise, form the main service routes to the principal public rooms. The galleries, tearoom, and private dining-rooms are provided with serving-rooms with dumb-waiters, equipped with hot plate, bain-marie, and refrigerator; also all pantry equipment, telephones, tel-autograph, and other modern conveniences.

The whole of the kitchen departments are on one level. The stores are in the sub-basement adjacent to the delivery court and receiving-room. Helps' dining and rest rooms are in an adjoining building. Maids' dormitories, housekeeper's suite, accountants' offices, valet, linen distributing room, etc., are in the first or mezzanine story, overlooking the courts.

The lower ground floor is arranged as a social centre, particularly to supply entertaining facilities to commercial travellers. The grillroom, bar, billiard-room, barber's shop, lounging lobby, lavatories, and sample-rooms are arranged *en suite*. Two entrances from Granville Street and an entrance for sample trunks from Howe Street are provided.

The grillroom is the popular lunch and supper room used by local people and for informal dinners by guests. The "grill" was, however, at the instance of the management, removed to the kitchen, and a fireplace and mantel substituted. The floors are of light brown and grey Rublino—a mixture of rubber and linoleum mosaic tiling. The base, hearth, and facings are of brown local quarry tiles. The walls are panelled with rotary-cut British Columbia Douglas fir, stained brown, with stiles, rails, and mouldings of British Columbia maple, stained black and rubbed. The canvassed frieze and ceiling of plaster panels are painted with decorations based on Indian blanket designs, the colours being founded on two particularly fine Hopi and Bayeta blankets. The lighting is intended to be indirect, with reflectors concealed within baskets made by local Indians.



THE BALLROOM.

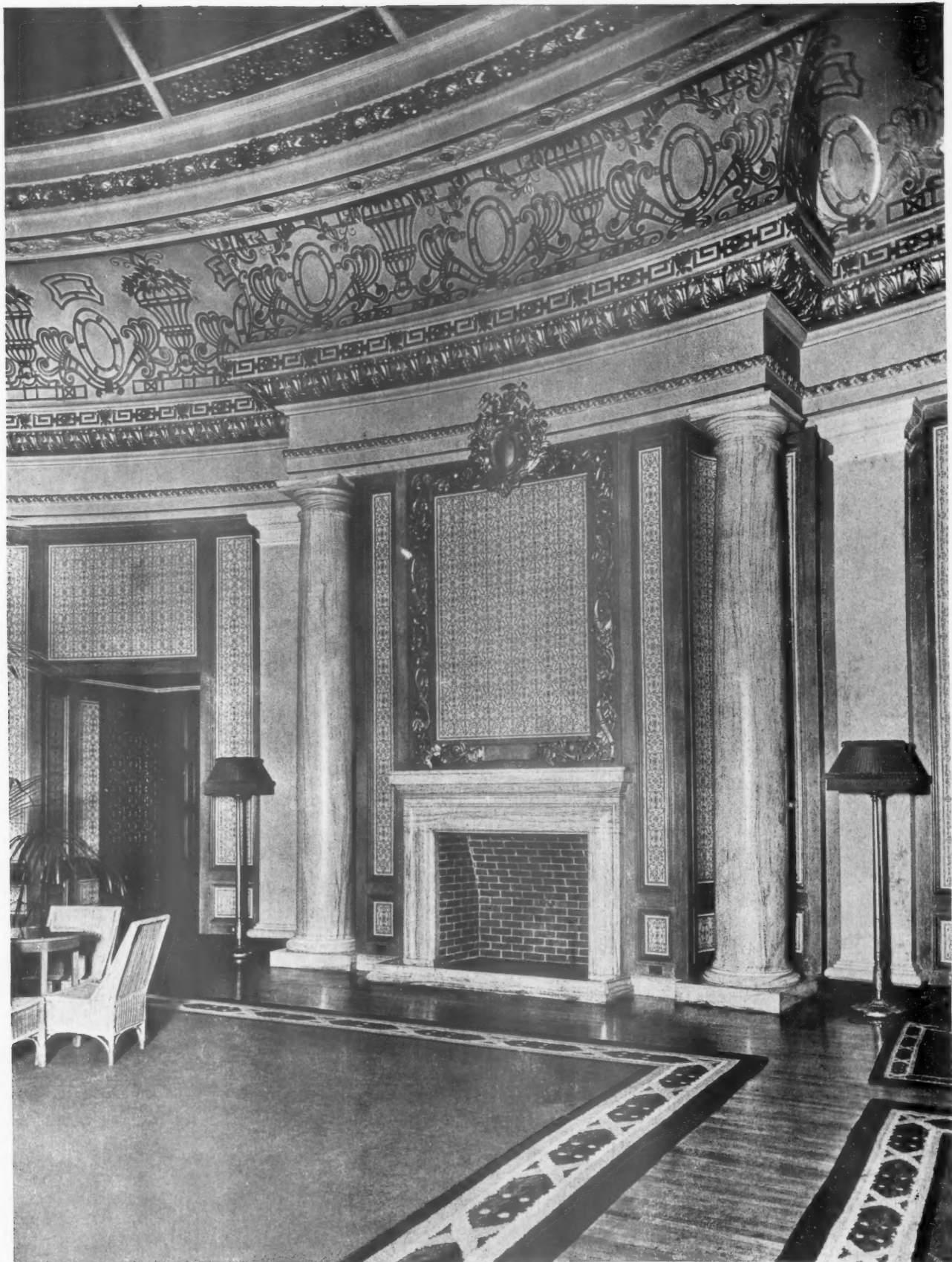


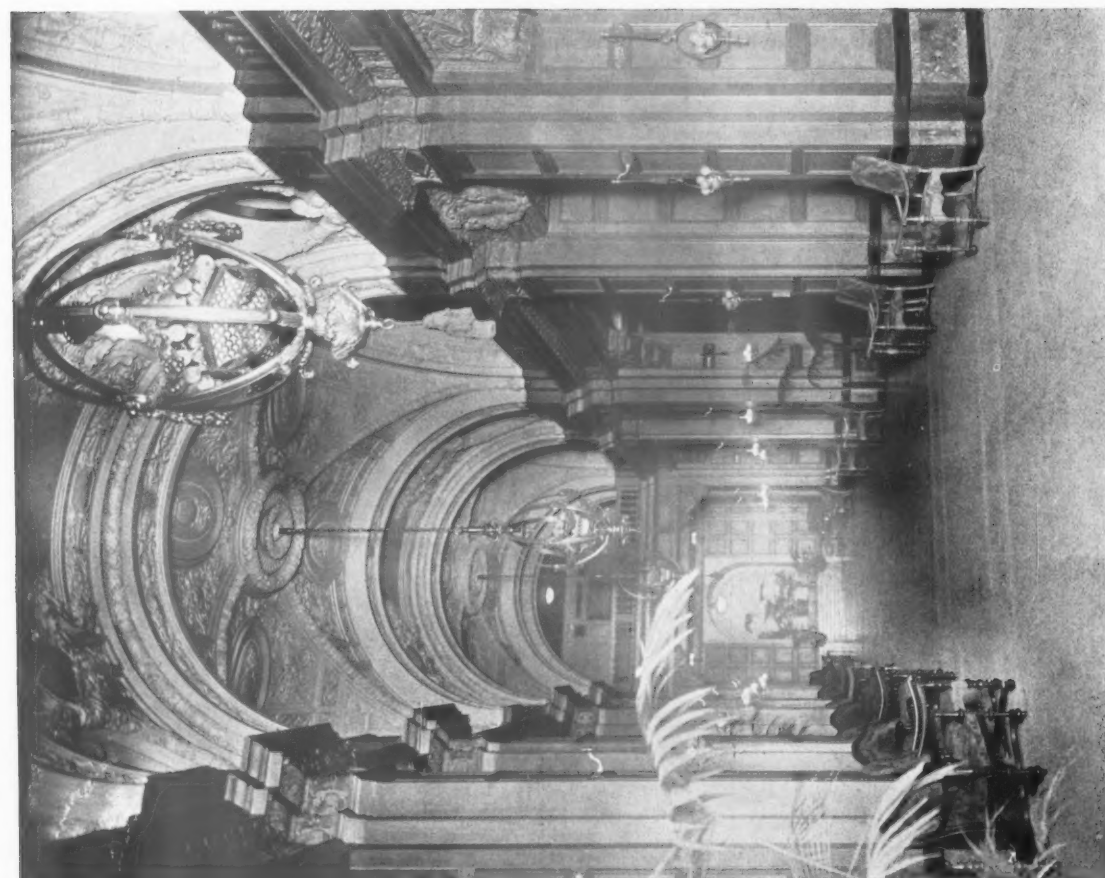
Plate IV.

THE NEW C.P.R. HOTEL, VANCOUVER: DETAIL OF LADIES' TEAROOM.

Francis S. Swales, Architect.

August 1917.

NU



Main Entrance Corridor (Dégagement).



Detail of Passage around Billiard-room.

THE NEW C.P.R. HOTEL, VANCOUVER.
Francis S. Swales, Architect.



Foyer No. 2.



Cashier's Screen in Hotel Offices.

THE NEW C.P.R. HOTEL, VANCOUVER.
Francis S Swales, Architect.



DECORATIVE PAINTING AT BACK OF BAR: "MEETING OF VANCOUVER AND QUADRA AT NOOTKA, B.C."
BY MARION POWERS KIRKPATRICK.

The floor of the playing space of the billiard-room is 5 ft. 6 in. below the level of the grillroom, passage, and lounging lobby; surrounding the playing space, raised 18 in. above it, is a platform wide enough for settees and chairs and a passage behind them, provided for onlookers. Curtain walls, 7 ft. high from the lower level, with open arches above same, afford elbow rest at the higher level, and a full view of the tables over the heads of onlookers seated or standing on the platform from the passage and lounging lobby. These curtain walls are flush panelled in tiling of

which the panels are made of common kiln-run two-by-four red "garden-walk" tiles, $\frac{1}{4}$ in. thick; the base, stiles, rails, and mouldings are of bull-nosed brown quarries, 1 in. thick. In place of tile-panels, the upper part of the dado is filled, between the tile-rails and stiles, with Van Dyke brown enlargements of photographs of the very beautiful scenery along the route of the Canadian Pacific Railway, the publicity branch of which supplied its splendid collection of photos, from which the architect was enabled to select a series of good decorative panels. They have been arranged so that by com-

mencing at one corner and following the perimeter of the room one "travels" eastward or westward to the most interesting points along the route between the Pacific Coast and Gulf of St. Lawrence. The frames of the pictures are of Circassian walnut, 4 in. wide, with a $\frac{1}{2}$ -in. gold slip between picture and frame and an outer moulding $1\frac{1}{2}$ in. wide of ebony. The ceilings are of plaster, panelled, and painted with decorations in the primary colours. The floor is old gold and blue Rublino tiling, with kerbs and steps of quarry tile. Two pairs of doors lead from the platform of the billiard-room, and two other entrances, at the ends, from the street lead to the bar-room. This room is 120 ft. long by 20 ft. wide. The ends are semicircular on plan. The ceiling is of semi-elliptical



THE BAR.



TYPICAL PRIVATE DINING-ROOM.



TYPICAL BEDROOM.

cross-vaulting in plaster, with half-domes formed at the ends. The room is finished to a height of 8 ft. in Circassian walnut flush match-grained veneers. The matching is made on a line on the horizontal centre of the panels of the recesses of the back bar, about 5 ft. 6 in. from the floor, which is carried all around the room. A log with an exceptionally beautiful burl was found, from which all the face veneer was cut, and this matched right and left in double widths of about eighteen inches, and top and bottom along the horizontal line, forms a rose pattern which is a sufficient decoration, and which, it was felt, no carving, panelling, or other ornamentation could improve. The bar itself is 100 ft. long. All fittings and hardware, the work-board of five stations and foot-rail, are of nickel-silver. The bar-top is oil-treated mahogany, the whole top being of but three pieces. Broom, mop, and pail cupboards are formed in the pilasters and telephone alcoves in the spaces between the square constructional and rounded finish of corners. Fresh-air supply is brought in at the sides of the telephone alcoves and vitiated

air taken through exhausts in ceiling. The ceiling is a light brown-grey. A beautifully composed and richly coloured decorative picture in the central lunette over the back bar, painted by Marion Powers Kirkpatrick, of Boston, is comparable with the work of Frank Brangwyn, and gives the necessary glowing note of colour that prevents what might otherwise be a somewhat sombre effect. The windows in the other lunettes are glazed with opalescent glass in simple panes. The flooring is of grey-gold and blue Rublino mosaic. The base is of black-and-gold polished marble. The entrances from the streets are lined with Pocahontas veined Alabama marble, with base and stair strings of Belgian black and treads and risers of grey Tennessee marble. The balustrades are of cast bronze, and the doors to the street are of kalameined bronze.

The floors and wall-lining of lounging lobby, and lavatories and partitions in same, also the stairs to main floor, are of Tennessee marble. The floors are of marble slabs set in strips of brass. The barber's shop is finished in white Alabama marble throughout.

On the main or upper ground floor, the lobbies, writing-rooms, and main entrance corridor—which forms the *dégagement* for the whole building—have floors of terrazzo divided into squares of approximately five feet by triple rows of cube mosaic, which also forms an inner border around them. A border of marble follows the lines and breaks of the dadoes, stairs, etc. The terrazzo floors are of grey colour with a light sprinkling of yellow and red chips. The mosaic cube strips, covering expansion joints every four feet in each direction, are pink Tennessee. The dado is composed of Belgian black marble for base, chair rail, and corners to principal piers, the panels being of red Numidian, with 3 in. borders of Tinos green marble.

The *dégagement* is panelled above the marble dado in quartered Japanese oak, in which the medullary rays



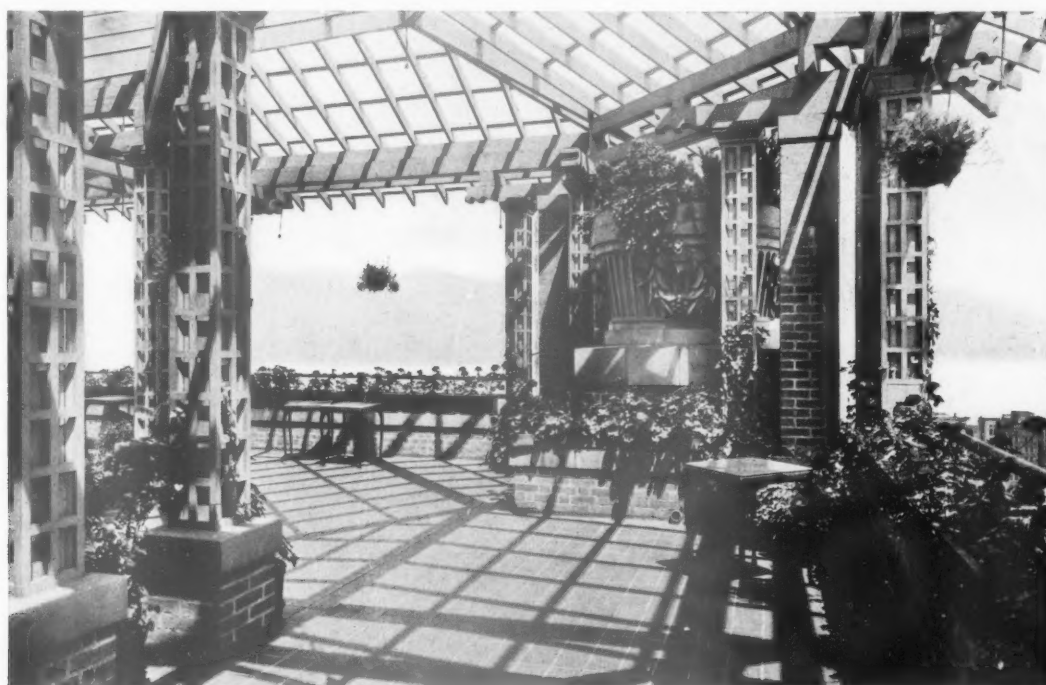
THE GRILLROOM.

are fine and small. The entablature and balustrade above same are of the same material. The carving of the soffits of beams is applied, but the frieze, bed-mould, and consoles are carved in the solid. The ornamented vaulted ceiling is of fibrous plaster on metal lath. All ornament was cast or carved from models made by the architect and Mr. Victor André.

The ballroom dado has a base of black and gold marble, the dado and other wood finish being of Siberian oak. The balcony railings are of bronze-plated iron. Partitions glazed with plate-glass separate this room from the lobbies and *dégagement*; the solid partition on the west side is treated like the east side, but the glazing is done with mirrors. The ordinary entrances to the ballroom are from the *dégagement* and the raised foyer No. 2, from which it is separated by a balustrade. The walls of ballroom and lobbies are of painted hard plaster, with cornices run in plaster of Paris with cast ornament. The lobbies are painted with undercoats of raw sienna stippled with raw umber.

ornamental ceilings and other plasterwork follow the general tone of the ballroom. The grey-brown tone employed generally throughout the lobbies is carried in a lighter shade in the background colour of the tearoom. This is surcharged with a stencilled decoration, which repeats the pattern and colour of the bronze grilles in the doors, which are used to shut it off from the *dégagement* when the tearoom is used for private functions. Moulded oak stiles and rails have been used to form panels and a dado to the walls; the ornament in the domed ceiling is gilded in old gold; the ceiling light is executed in Flemish amber glass. The columns and mantelpiece are of Pocahontas Alabama marble. The base is of Belgian black. The effect of the room will be greatly improved when a suitable picture is obtained to fill the space in the overmantel.

Lack of artists or skilled decorators, due partly to many having departed for the Front, made it necessary to draw the full-size stencils in the architect's office, and even to paint models for the workmen to copy. This incident will be noted



THE ROOF GARDEN.

The ballroom is decorated with painted ornament in grey colour over a body colour of raw umber; its ceiling light is of white rippled glass with a border of stained glass in tones of amber and green. The balustrades, balcony railings, and grille to musicians' gallery are of bronze-plated cast-iron. The electroliers are of gilt bronze and crystal. The spring dancing floor, of maple with oak and marble borders, is 66 ft. by 96 ft. The sitting-out space adds 20 ft. by 66 ft. when the room is used for banquets or assembly.

The floors of the foyers are similar to those of the lobbies and *dégagement*. The walls of foyer No. 1 are panelled in mahogany and silk tapestry; the partitions along the south side are glazed with mirrors. Private dining-room No. 1 is finished with mahogany woodwork, the walls decorated in tones of blue and the windows glazed with stained glass designed by Mr. George Greene, of Shields, Pa. The ceiling is of ornamental plaster of "cream colour." The foyer and private dining-room No. 2 have oak woodwork, and the

with interest as a temporary reversion to the pre-specialist days of architectural practice, when the architect was perforce his own decorative designer.

Although conditions at Vancouver following the outbreak of hostilities caused the commandeering of the C.P.R. ships and loss of tourist travel, Lord Shaughnessy did not waver in his decision to complete the Hotel Vancouver according to the original programme. The steamers in question have, however, now been released. After refitting, they will again be placed in service between Vancouver, Japan, the Philippines, and China.

The Canadian Pacific has been the pioneer railway on the American continent to recognize and fulfil the need of good hotels as an important factor in passenger accommodation. Many travellers judge a railway quite as much by its buildings provided for their convenience and pleasure as by the speed, luxury, and frequency of trains or the scenery along its route. Many of the fine buildings of the Canadian Pacific in the east

of Canada are architectural monuments to the foresight and vision of the earlier executives and directors of the Company, while the newer works in the west, including the Hotel Vancouver, provide some tangible evidence of the progress of development of the C.P.R. system, and the great ambition for, and confidence in, the future of Canada entertained by Lord Shaughnessy, the present President of the Canadian Pacific.

It is interesting to note that the hotel provided employment for nearly all the building mechanics over military age in Vancouver until the manufacture of munitions began to make a heavy demand upon labour. Lord Shaughnessy's decision to proceed with the building was one of high economic importance for the city of Vancouver at a very critical time. It was also a good business decision, because, since the completion of the hotel, the purchasing power of money in Canada has depreciated about 50 per cent., and it is thought that the depreciation will be permanent. It is certain that the hotel, which cost about £750,000, would involve to-day a sum considerably in excess of one million pounds sterling, and it will be difficult to duplicate the building at any future time for less than that amount.

The hotel contains 600 bedrooms and 450 bathrooms. It is equipped with one of the most complete kitchens (with services and refrigerators) to be found anywhere in Canada or the United States of America.

The reinforced concrete work was carried out on the Kahn

system. The terra-cotta, supplied by Messrs. Doulton & Co., Ltd., of the Royal Doulton Potteries, London, England, was manufactured from selected clays, to a particular tint, in accordance with the architect's suggestion and approval, so that it should blend with the special facing bricks used for the front. The combination of the two materials is very pleasing, and in the total effect forms a good example of the use of terra-cotta, a material which is well suited to the climate of Vancouver. It is of the same body throughout, and the slight variation in tint due to the natural face adds considerably to the architectural attractiveness of the façade. The terra-cotta work was carefully laid out, fitted, and marked before leaving Messrs. Doulton's works in England, and the fixing of the material proceeded with little difficulty when once the iron structure was erected. The architect records his opinion that the terra-cotta work is characterized by a high perfection of manufacture. All the models for the ornamental work, except those for the animals' heads, were made in New York under the personal direction of Mr. Swales. The animals' heads, illustrated below, were made by Messrs. Doulton under the direction of Mr. A. W. Martyn, from drawings and instructions by the architect and photographs of the clay models.

Mr. Francis S. Swales, the architect of the building, will be well remembered by our readers for his contributions to the REVIEW on American architecture and other subjects.



THE BISON HEAD.



THE MOOSE HEAD.

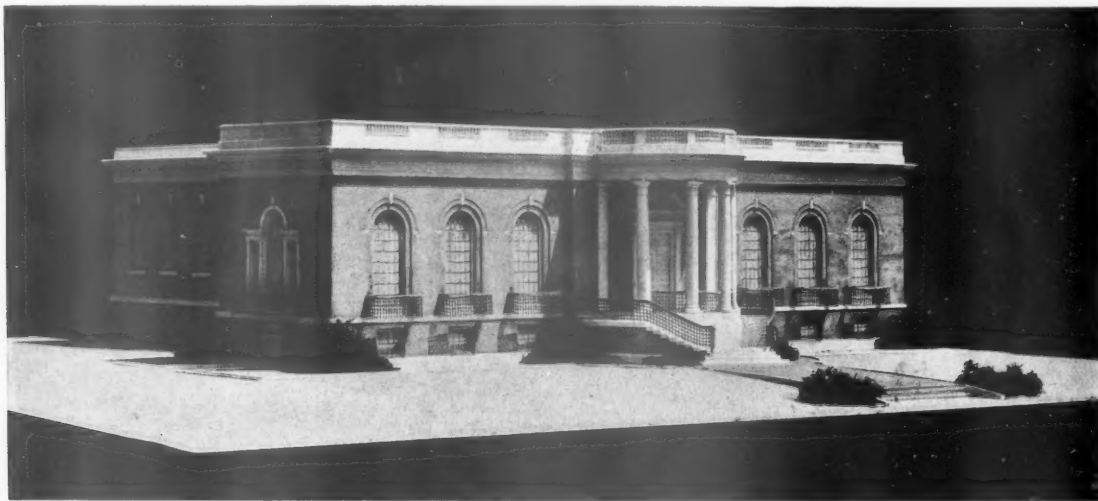
AN AMERICAN PUBLIC LIBRARY.

THE small public library is generally a very dull little building, lacking in architectural character, and spattered with poor ornament. Carnegie libraries up and down the country serve to illustrate this unfortunate fact. Yet it need not be so, if only the architect has sufficient ability for his task, and to show what can be done we illustrate the beautiful little building which has been erected at Waltham, Mass., from designs by Messrs. Loring and Leland.

We do not recall another modern building of its size and class that equals it in point of composition, elegance, and arrangement. It owes much of its character to Colonial work and the domestic architecture of Late Georgian England, but it is no mere transcript in any part. Built of brick and limestone, it is delightful from every point of view; and while the general effect is immediately captivating, a closer study of its

details only intensifies one's interest. The treatment of the front, with its semicircular porch and gracefully shaped steps, and the range of three trellis-headed windows on either side, seems to us quite perfect.

The details throughout are very refined, as may be noted in the capitals of the pillars, the iron balustrading, the entrance doorway, and the cornice with its balustraded parapet. The successful result was achieved only after the most careful study, and the making of a quarter-scale model (illustrated below) helped considerably in ascertaining beforehand what the design would look like in execution. The accompanying plans show the arrangement of the library. Supervision of the three public rooms is effected from the delivery desk, a desk between the children's room and the study gives control of both, and a third desk in the reference-room controls that portion of the building.



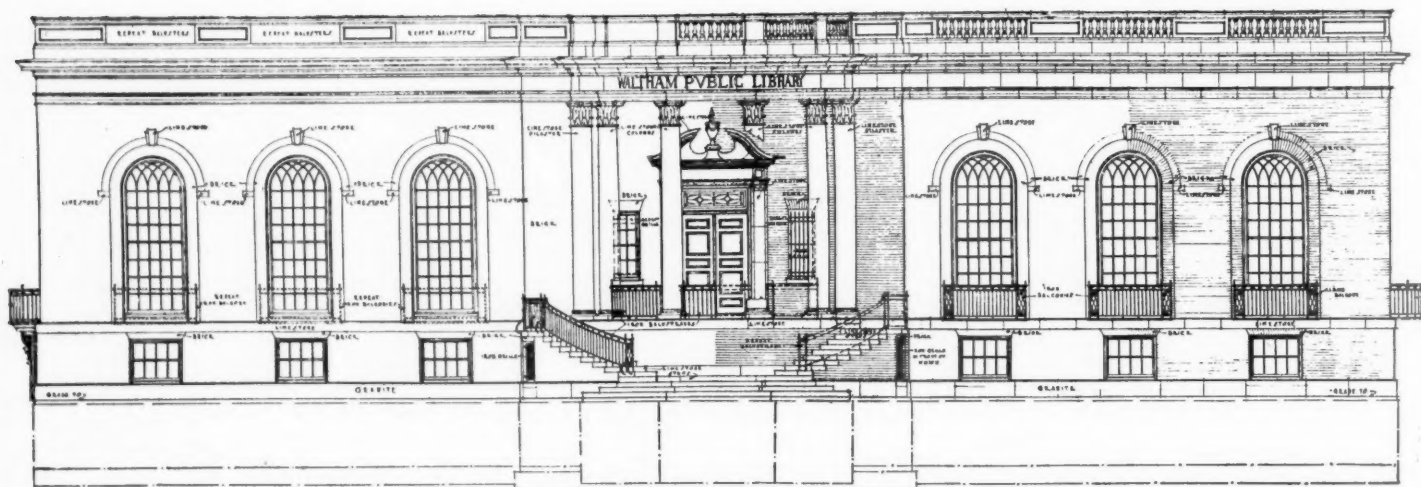
Scale Model.



Ground Floor and Basement Plans.

PUBLIC LIBRARY, WALTHAM, MASS.

Loring and Leland, Architects.

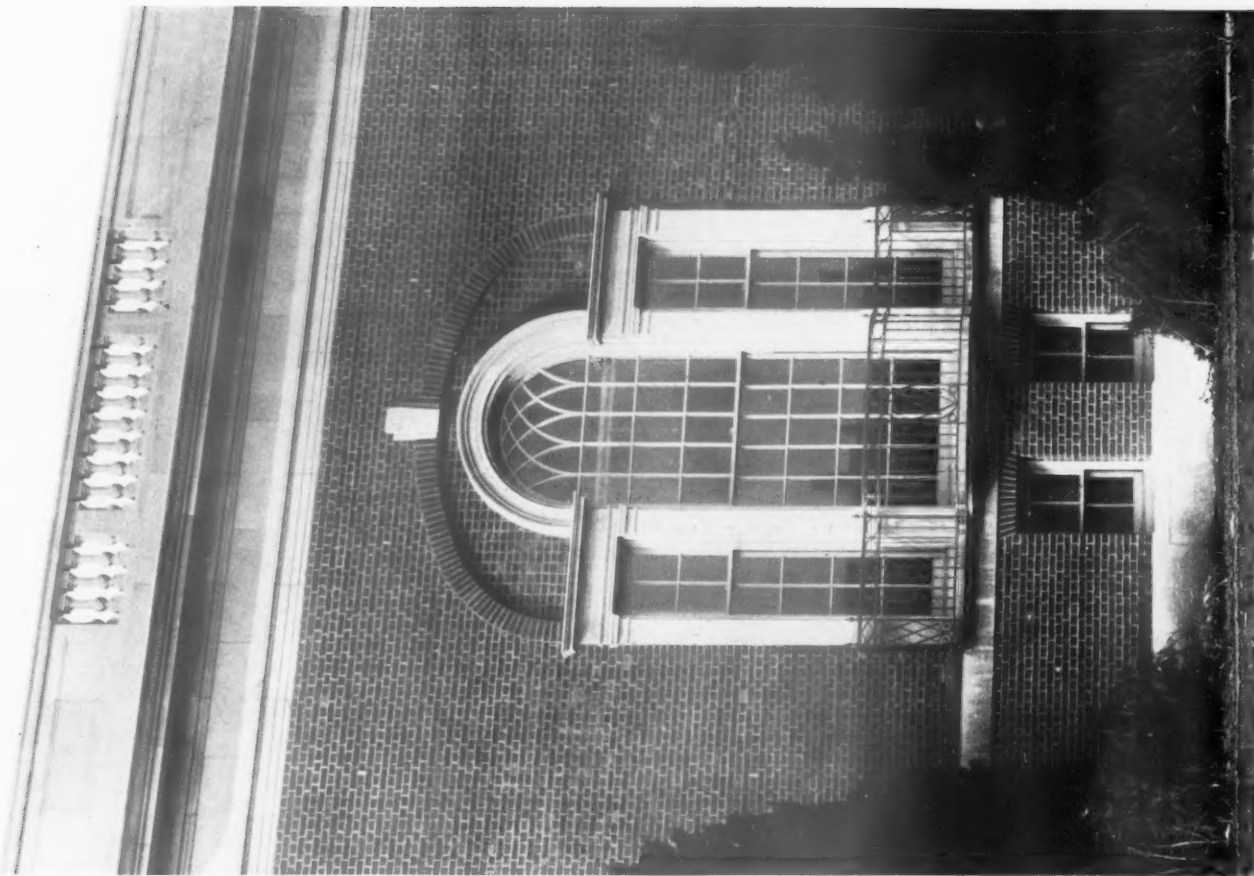


Front Elevation.
PUBLIC LIBRARY, WALTHAM, MASS.
Loring and Leland, Architects.



Entrance Portico.

PUBLIC LIBRARY, WALTHAM MASS.
Loring and Leland, Architects



Window to Fiction Room.

NOTES OF THE MONTH.

The Late Mr. Gerald Horsley.

It is with extreme regret that we note the death of Mr. Gerald Callcott Horsley. The son of John Callcott Horsley, R.A., he was educated at Cranbrook School, Kent, at Kensington School, and at the Royal Academy Schools. He was articled to the late Norman Shaw, R.A., was Owen Jones student of the R.I.B.A. in 1887 and 1888, and commenced practice in 1888 in Bloomsbury. He was President of the Architectural Association in 1911-12, and again in 1912-13, and was elected a member of Council of the R.I.B.A. in 1913-14, and hon. sec. of the Board of Architectural Education in 1913. He was one of the select band of contributors to the famous volume on "Architecture a Profession or an Art?" (1895), and the author of many papers on professional subjects. He designed St. Paul's Girls' School, Brook Green, Hammersmith; several churches in Staffordshire; the offices for the Universities Mission to Central Africa, Dartmouth Street, Westminster; some important domestic work in Surrey, Sussex, and elsewhere; and parts of station buildings at Harrow and Pinner. He was only fifty-five years of age. He was the brother, it will be remembered, of the late Sir Victor Horsley, the eminent surgeon, who died only last year with the army in Mesopotamia.

* * *

The Message of the Artists.

Many of the leading British artists have combined to show, in a series of lithographic prints, the aims of Britain and her Allies in the War, and also some typical and impressive aspects of the British effort against the enemy. The British aims are shown in a series of allegories, printed in colour. "The Freedom of the Seas" is rendered by Mr. Frank Brangwyn, "The Restoration of Belgium" by Mr. Clausen. Other subjects are undertaken by Messrs. Dulac, Greiffenhagen, Augustus John, Ernest Jackson, Gerald Moira, William Nicholson, Charles Ricketts, Will Rothenstein, Charles Shannon, and Edmund J. Sullivan. The British effort is typified in several series such as "Making Soldiers," by Eric Kennington; "Making Ships," by Mr. Muirhead Bone; and other series by Messrs. Frank Brangwyn, Clausen, Nevinson, Hartrick, Charles Pears, Will Rothenstein, and Claude Shepperson. The works are exhibited in the first instance in the galleries of the Fine Art Society, New Bond Street, London, for a period dating from 6 July, and afterwards in galleries throughout the country. Arrangements will also be made for their display in allied and neutral countries.

* * *

Preserving York Minster's Windows.

The recent taking out of the stained-glass windows in York Minster, in view of possible air raids, is a continuation of the scheme of the late Dean Purey-Cust for their cleaning and repairing. Before the War, as each window was renovated, it was replaced; but now, owing to the risks of damage by enemy aircraft, it has been thought wise to store the original windows and substitute plain glass, pending a return to normal conditions. Already there are nine of these plain glass windows, the originals being carefully preserved.

Fine Art and Utility.

In the course of his presidential address to the newly formed Institute of Scottish Architects, Sir Rowand Anderson expressed some interesting opinions on the subject of fine art and utilitarianism. "The great and only hope of architecture," he said, "lies with the public; they must ask for and insist on getting structures soundly and sanitarily constructed, and adapted to the purposes for which they are erected; then men able to carry out such buildings in an artistic and a truthful manner will, by reason of this determination, be called into existence. Architecture must cease to follow the transient literary and æsthetic fashions of the day; the absurd distinction of fine art from that which is useful or mechanical, and of architecture from building, and all the talk about applied art, must give way to that which is produced as in nature if we are ever to get into a clearer atmosphere of reality than now surrounds us, and we must put ourselves in line with the science of the day. Then we may look forward to erecting buildings fitly representing the ideas and wants of the age, with a constant succession of ever-varying expression and beauty, with natural dignity, and not artificial picturesqueness. That time may not be very far away. Ever since the penetration into Europe of the Arabian doctrine of the supremacy of reason over dogma, which many maintain to be one of the chief factors in the renaissance of learning and art, the world of thought has been in a state of transition. The causes that have been ceaselessly at work since then are now gathering great force, and the victory of reason and law seems assured. When that takes place art of every kind will be the material expression of it, and the great creative intellect of man, untrammelled by worn-out traditions, but utilizing all that is good and of universal truth in the past, will have free play, and the world will see structures greater, grander, and more useful than any that have ever existed."

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Newcastle and the Old Infirmary Site.

Up to a recent date Newcastle was still persisting in its ill-conceived scheme of erecting public abattoirs on the site of the old infirmary. It is bad enough that what was at first dedicated to art should be given up to slaughter, but there is a more utilitarian argument to be urged. On the announcement that the Newcastle Sanitary Committee had prepared a scheme for abattoirs, a correspondent of the "Newcastle Chronicle" lodges a vigorous protest against "the erection of a building to accommodate such offensive operations in the very centre of a large city and upon the main road and artery east and west." The site, he declares, is worth at least £80,000—a sum that seems a great deal too large to be wasted on such a project. By "offensive," the correspondent probably means that the mere sight of an abattoir has that effect on sensitive natures; for it must be admitted that a modern scientifically constructed abattoir does not otherwise create much nuisance, although one must add the important qualification that the nauseating idea of it cannot be entirely suppressed. But, like the hospital, the factory, and certain other buildings, which are to be classed as necessary evils, the abattoir should be placed where it can be but little seen of men, and still less of women and children. As for flaunting its inherent indecency in the centre of a great city, that is an act of barbarism that should be forbidden by law.